

HANDEL & HAYDN AT SYMPHONY HALL



THOMAS DUNN
ARTISTIC DIRECTOR

169TH SEASON

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HANDEL & HAYDN AT SYMPHONY HALL

THOMAS DUNN
ARTISTIC DIRECTOR

169TH SEASON, 1983-1984

Friday, December 9, 1983 at 8 PM
Sunday, December 11, 1983 at 8 PM
Monday, December 12, 1983 at 8 PM

Thomas Dunn, conducting
Elizabeth Pruett, soprano
Mary Davenport, contralto
Stanley Cornett, tenor
Sanford Sylvan, baritone

GEORGE FRIDERIC HANDEL

Messiah

Covent Garden Version of 1752

Part I

Intermission (10 minutes)

Part II

Intermission (10 minutes)

Part III

Next Concert — January 11, 13, 1984
Opening Program of the Midwinter Mozart Festival
Thomas Dunn, *conducting* / Jeanne Ommerlé, *soprano*

Word-Book

arranged from the Holy Scriptures by Charles Jennens

Part the First

Sinfony

- Accompagnato** Comfort ye, comfort ye my people, saith your God. Speak ye
(tenor) comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah 40, 1-3*)
- Aria (tenor)** Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain: (*Isaiah 40, 4*)
- Chorus** And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (*Isaiah 40, 5*)
- Accompagnato** Thus saith the Lord of hosts, Yet once a little while, and I will shake the
(bass) heavens, and the earth, the sea, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts. (*Haggai 2, 6-7; Malachi 3, 1*)
- Aria (alto)** But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire. (*Malachi 3, 2*)
- Chorus** And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3, 3*)
- Recitativo** Behold, a virgin shall conceive, and bear a son, and shall call his name
(alto) Emmanuel, GOD WITH US. (*Isaiah 7, 14; Matthew 1, 23*)
- Aria (alto)** O thou, that tellest good tidings to Zion, get thee up into the high
with Chorus mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 40, 9; 60, 1*)

Accompagnato For behold, darkness shall cover the earth, and gross darkness the
(bass) people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (*Isaiah 9, 2-3*)

Aria (bass) The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah 9, 2*)

Chorus For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. (*Isaiah 9, 6*)

Pifa

Recitativo There were shepherds abiding in the field, keeping watch over their
(soprano) flock by night. (*Luke 2, 8*)

Accompagnato And lo, the angel of the Lord came upon them, and the glory of the
(soprano) Lord shone round about them: and they were sore afraid. (*Luke 2, 9*)

Recitativo And the angel said unto them, Fear not: for behold, I bring you good
(soprano) tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
(*Luke, 2, 10-11*)

Accompagnato And suddenly there was with the angel a multitude of the heavenly
(soprano) host, praising God, and saying, (*Luke 2, 13*)

Chorus Glory to God in the highest, and peace on earth, good will towards men. (*Luke 2, 14*)

Aria (soprano) Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen. (*Zechariah 9, 9-10*)

Recitativo Then shall the eyes of the blind be opened, and the ears of the deaf
(soprano) unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah 35, 5-6*)

Aria (soprano) He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (*Isaiah 40, 11; Matthew 11, 28*)

Chorus His yoke is easy, and his burthen is light. (*Matthew 11, 30*)

Part the Second

Chorus Behold the Lamb of God, that takest away the sin of the world.
(*John 1, 29*)

Aria (alto) He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (*Isaiah 53, 3; 50, 6*)

Chorus Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. (*Isaiah 52, 4–5*)

Chorus And with his stripes we are healed. (*Isaiah 53, 5*)

Chorus All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
(*Isaiah 53,6*)

Accompagnato All they that see him laugh him to scorn; they shoot out their lips, and
(**tenor**) shake their heads, saying: (*Psalms 12, 7*)

Chorus He trusted in God that he would deliver him; let him deliver him, if he delight in him. (*Psalms 12, 8*)

Accompagnato Thy rebuke hath broken his heart; he is full of heaviness: he looked for
(**tenor**) some to have pity on him, but there was no man, neither found he any to comfort him. (*Psalms 69, 21*)

Arioso (tenor) Behold, and see if there be any sorrow like unto his sorrow.
(*Lamentations 1, 12*)

Accompagnato He was cut off out of the land of the living: for the transgression of thy
(**soprano**) people was he stricken. (*Isaiah 53, 8*)

Aria (soprano) But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (*Psalms 16, 10*)

Chorus Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory. (*Psalms 25, 7–10*)

Recitativo Unto which of the angels said he at any time, Thou art my Son, this day
(**tenor**) have I begotten thee? (*Hebrews 1, 5*)

Chorus Let all the angels of God worship him. (*Hebrews 1, 6*)

Aria (alto) Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them. (*Psalms 68, 18*)

Chorus The Lord gave the word; great was the company of the preachers.
(*Psalms 68, 11*)

Aria (soprano) How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (*Romans 10, 15*)

Chorus Their sound is gone out unto all lands, and their words unto the ends of the world. (*Romans 10, 18*)

Aria (bass) Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and his Anointed. (*Psalms 2, 1–2*)

Chorus Let us break their bonds asunder, and cast away their yokes from us. (*Psalms 2, 3*)

Recitativo (tenor) He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. (*Psalms 2, 4*)

Aria (tenor) Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (*Psalms 2, 9*)

Chorus Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS. (*Revelation 19, 6; 11, 15; 19, 16*)

Part the Third

Aria (soprano) I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (*Job 19, 25–26; 1 Corinthians 15, 20*)

Chorus Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*1 Corinthians 15, 21, 22*)

Accompagnato (bass) Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. (*1 Corinthians 15, 51–52*)

Aria (bass) The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. (*1 Corinthians 15, 52–54*)

Recitativo Then shall be brought to pass the saying that is written, Death is
(alto) swallowed up in victory. (*1 Corinthians 15, 54*)

Duetto (alto and tenor) O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*1 Corinthians 15, 55-57*)

Chorus But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*1 Corinthians 15, 55-57*)

Aria (soprano) If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.
(*Romans 8, 31, 33-34*)

Chorus Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne and unto the Lamb for ever and ever. (*Revelation 5, 12-13*)

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Messiah Comes to Boston

by Joseph Dyer

Messiah, more than any other single work, has been intimately associated with the Handel & Haydn Society of Boston during the nearly 170 years of its existence. The very first Handel & Haydn concert on Christmas night, 1815, closed with the obligatory "Hallelujah" chorus, which had been preceded on the lengthy program by excerpts from *Messiah* and other Handel oratorios. Despite its early date, this concert represented by no means a "first" for Handel's music in Boston. On September 22, 1773, at a celebration commemorating the thirteenth anniversary of the coronation of George III, William Selby and a brave group of royal subjects tackled the "Grand Chorus in Mr. Handel's oratorio of the *Messiah*." Selby was a professional musician and organist at King's Chapel who did double duty as a merchant in Boston. Newspaper announcements and enthusiastic press reports indicate that Selby, a native of England, continued to promote Handel's music in general and *Messiah* in particular. In 1787 he announced a "Spiritual Concert for the benefit of those among us who have known better days." This concert was offered to the public at the recently renamed Stone Chapel — kings had suddenly gone out of fashion — and included selections from *Messiah*. A local soloist, one Mr. Rea, serenaded President Washington with the recitative "Comfort ye" when he paid a visit to Boston in 1789.

These extracts from *Messiah* undoubtedly depended on vocal and instrumental parts copied out by hand. Only in 1816 with the publication of a vocal score of *Messiah* "under the patronage and inspection of the Handel & Haydn Society" did the complete

oratorio become easily available (for the princely sum of \$3) in this country. With copies of this edition in its hands the Handel & Haydn Society directed its energies to the simultaneous preparation of *Messiah* and *Creation* for a series of three concerts. The design was to perform one part of each oratorio at each concert to allow the audience to determine, once and for all, the "comparative merits" of the two composers, Handel and Haydn. Both must have been declared winners: these two oratorios formed the foundation of the Handel & Haydn repertoire throughout the nineteenth century.

Haydn's *Creation* seems to have held the favored place at first, but no season passed without at least some music from *Messiah* at the Society's concerts. *Messiah* was revived for a complete performance in 1832, perhaps to celebrate the acquisition of a new pipe organ. (At about this time Lowell Mason, noted educator and president of the Handel & Haydn Society, composed "Joy to the World," paraphrasing themes from the chorus "Lift up your heads" in *Messiah*.) The year 1854 saw the beginning of annual performances of *Messiah*, a tradition which continues unbroken to the present day. A decisive improvement in the proficiency of the chorus commenced that year with the appointment of Carl Zerrahn as permanent conductor. Under this gifted musician the Handel & Haydn Society became for a while the most eminent musical institution in the United States.

When Zerrahn conducted his second *Messiah* in 1855, he stood before a chorus of two hundred fifty singers, but that number grew steadily with each successive season. Two decades later the size of the chorus averaged about four hundred singers. Not surprisingly, Handel's slender orchestration was found wanting before such an onslaught of opaque vocal sound.

A larger orchestra and "additional accompaniments," as they were called, became necessary to reinforce the instrumental component and fill out the harmony. The Handel & Haydn Society used parts of Mozart's reorchestrations in the poor editions then available and commissioned the German composer Robert Franz to supply others. Later preference turned to the version of Ebenezer Prout, favored by most choral societies in the United States and England.

These developments may appear somewhat grotesque now, but they neatly underscore the nineteenth-century affection for massive and overwhelming sonorous effects. Virtually everyone was captivated by tidal waves of sound and quite content to ignore the concomitant disappearance of musical detail. *Messiah*, even on this scale, continued to give honest delight. Julia Ward Howe, poet of the *Battle Hymn of the Republic* and onetime member of the H&H chorus, felt that "no music so beautiful as this has ever been written." Zerrahn conducted the Handel & Haydn Society for forty-five years and his musicianship is beyond question, but performances with an amateur aggregation of enormous size must have been crude by today's standards.

When Symphony Hall opened in 1900, the Handel & Haydn Society moved from the old Music Hall, its home for nearly half a century, but the style of *Messiah* performances remained the same. As late as the mid-sixties an oversized chorus and enlarged orchestra was the norm. It is unfortunate that in 1955, at the nadir of its artistic fortunes, the Society recorded *Messiah* for the first time in this distorted format. There had been some tentative flirtations with Baroque authenticity applied to *Messiah* in the Boston area. In 1929 Arthur Fiedler

played the harpsichord, then considered an odd relic of an outmoded era, for a Handel & Haydn *Messiah*. Such avant-garde daring could not be permitted in a proper Boston tradition. The harpsichord soon made its exit. In 1952 G. Wallace Woodworth conducted a Harvard-based ensemble in Part I of *Messiah*. He used a Handelian orchestra but a rather large chorus.

Everything true, good and noble does not necessarily originate in Boston, however. In the early sixties Thomas Dunn was championing in New York a Baroque performing style which strove to remain faithful to the composer's known or implied intentions. He conducted a series of historical *Messiah* concerts, which reflected both Handel's performing practices and the changes made in the score of the oratorio during its composer's lifetime. As Artistic Director of the Handel & Haydn Society since 1967, he has shown that fidelity to the principles which guided the creation of a masterpiece like *Messiah* does not diminish the magnificence, consolation or hope which so many generations of Bostonians have discovered in the music of Handel. Under Mr. Dunn's direction the Society has recorded *Messiah* following the guidelines established by Handel in his own performances.

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Thomas Dunn

Artistic Director

Thomas Dunn is a musician dedicated to seeking out the inner meaning of a work and communicating it in persuasive, exciting and even passionate terms. This sometimes requires an explorer's daring. At a time when major symphony orchestras attack a Bach Suite with all available personnel, he presents the music of Bach and Handel with what older critics call "reduced forces." No reduction is involved of course, merely a return to both the numbers and proportion of singers and instrumentalists intended by the composer — still a controversial novelty in many concert halls! Controversy or not, Mr. Dunn has persisted in offering to a grateful public performances authentic and vital in their communicative power.

His Bach series of 1961–62 at Carnegie Hall with the Festival Chorus and Orchestra of New York firmly established his reputation, drawing forth a combination of critical respect and audience enthusiasm. Performances of the B-minor Mass, the Christmas Oratorio and the St. John Passion during that season set a standard in revealing the clarity and drama of Bach's music.

With the Festival Orchestra Mr. Dunn inaugurated a series of memorable concerts of instrumental music. Whether dedicated to the works of a single composer or artfully combining compatible scores old and new, his concerts bore the stamp of the conductor's clever sense of programming.

After being named Artistic Director of the Handel & Haydn Society in 1967, Thomas Dunn repeated many of his successful programs in Boston. He created a new image for a venerable Boston institution by introducing dance, theatrical works and orchestral music to the Society's programs.

The traditional choral repertoire was also renewed, starting with *Messiah* and extending now to most of the large masterpieces for chorus, soloists and orchestra. Under his guidance the Handel & Haydn Society has become a fully professional vocal and instrumental ensemble of growing national reputation.



Elizabeth Pruett

Soprano

The young American soprano Elizabeth Pruett was born in Natchez, Mississippi, and received both undergraduate and graduate degrees from the Juilliard School of Music in New York. She has participated in master classes and private coaching with Jennie Tourel, Elisabeth Schwarzkopf, Martin Isepp and Martin Katz. Her career was launched in 1976 with a number of awards, including a first prize from the National Association of Teachers of Singing.

Ms. Pruett appeared on national television in the Opera Theater of St. Louis' production of Britten's *Albert Herring* and more recently in Channel 13's production of Ravel's *L'Enfant et les Sortilèges*. She was selected for the role of Violetta in the New York City Opera Touring Company production of *La Traviata* and has also appeared with the Virginia Opera Association, the Washington Opera and the Annapolis Opera. She has sung the role of the Countess in *Le Nozze di Figaro* in Bogota, Columbia.

Elizabeth Pruett made her European debut in 1980 opposite Marilyn Horne in Vivaldi's *Orlando Furioso*, and her Glyndebourne debut as Elvira in *Don Giovanni*. She returned to sing at that internationally renowned opera house this past summer. In addition to the Mozart heroines, Ms. Pruett has sung Verdi (Nanetta in *Falstaff*, Gilda in *Rigoletto*) and Puccini (*Suor Angelica*). She appeared last season with the Handel & Haydn Society in Rameau's *Les Indes galantes*.



Mary Davenport

Contralto

Mary Davenport has appeared with the orchestras of Philadelphia, Boston, New York, Baltimore and Hartford and with the Little Orchestra Society, the Dessoff Choirs, Concerts Symphoniques de Montréal, the National Orchestral Association and the Boston Pops. She has concertized throughout the United States and Europe, offering recitals in New York, Chicago, Philadelphia, Oslo and Zurich.

Particularly associated with Menotti's *The Medium*, she has sung the title role on Broadway and in new productions by the Los Angeles and San Francisco opera companies. Ms. Davenport sang Stravinsky's *Oedipus Rex* under the direction of the composer, and has performed at the Berlin Festival, Belgrade National Opera, Stuttgart Staatsoper, Munich Staatsoper, and the Gran Teatro del Liceo, Barcelona. She has been first dramatic alto at the National Theater in Mannheim and at the State Theater in Zurich, a city which awarded her a citation for her contributions to its cultural life.

No stranger to radio and television, Mary Davenport has performed on the Bell Telephone Hour as well as with the CBS Symphony Orchestra and the NBC-TV Opera.

A native of Holyoke, Massachusetts, she studied singing with Albert Garcia at the Royal College of Music in London and with Elisabeth Schumann at the Curtis Institute of Music. Ms. Davenport is currently Professor of Music (voice) in the School for the Arts, Boston University.

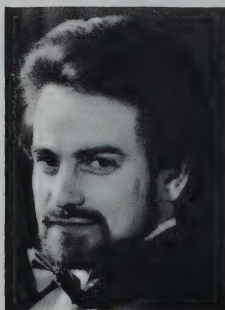


Stanley Cornett

Tenor

Oklahoma-born Stanley Cornett received his Bachelor and Master of Music degrees from the Eastman School of Music and his Doctor of Musical Arts degree from the University of Maryland, with additional studies at the Juilliard School and the Aldeburgh Festival Institute in England. He is presently Assistant Professor of Voice at the University of Michigan, Ann Arbor. Mr. Cornett has performed over thirty opera roles with companies such as the Baltimore, Syracuse, Chautauqua, and Washington Operas. He won Second Prize in the 1982 Oratorio Society of New York Vocal Competition and was a finalist in the prestigious Walter Naumburg Competition in 1980. As a concert artist, he has sung with the Rochester Philharmonic, the Syracuse Symphony, and the Louisville Symphony, as well as with the Oratorio Society of Washington, the Louisville Bach Society, the Folger Consort, the Smithsonian Chamber Players, the Choral Arts Society of Washington and the Library of Congress Concert Series.

Mr. Cornett appeared last season with the Oratorio Society of New York Arts Ensemble at its "Voices of Christmas" Concert at Alice Tully Hall and with the Handel & Haydn Society in a performance of Bach's *St. Matthew Passion* at Symphony Hall in Boston. His busy schedule also included engagements with the Paul Hill Chorale of Washington, the National Symphony, the Baltimore Choral Arts Society, the Cathedral Choral Society of Washington and the Washington Bach Consort. He was featured as tenor soloist with the Louisville Bach Society in the PBS telecast "The Glory of Christmas."



Sanford Sylvan

Baritone

Sanford Sylvan first received national recognition in September 1979, as a prize winner in the Kennedy Center-Rockefeller Foundation International Vocal Competition. A graduate of the Manhattan School of Music, he received three consecutive fellowships to the Berkshire Music Center at Tanglewood where he was twice awarded the C. D. Jackson Master Award. In 1977, he made his debut with the New York Philharmonic under the direction of Pierre Boulez, singing the world premiere of Daniel Plante's *Love in the Asylum*. The following year, Mr. Sylvan went to Paris to sing the music of Theodore Antoniou on National French Radio.

Currently a resident of Boston, Sanford Sylvan is one of this city's most active vocal soloists. He has appeared previously with the Handel & Haydn Society at Symphony Hall and also performs with the Cantata Singers, the Harvard Bach Society and Alea III. Under the direction of Blanche Moyse, he performs for the New England Bach Festival and is a participant in the Marlboro Festival. In 1982, Mr. Sylvan performed the title role in performances of Handel's opera *Orlando* at the American Repertory Theatre in Cambridge. This season he appeared in the American premiere of Peter Maxwell Davies' opera *The Lighthouse* with the Boston Shakespeare Company.

Since 1978, Sylvan has collaborated with pianist David Breitman. Together they have given numerous recitals throughout the United States in repertoire that ranges from the baroque period to the present day.



Handel & Haydn

Chorus

Susan Byers
Mark Dapolito
Pamela Dellal
Robert Etherington
Lawrence Evans
Tony Francalancia
Peter Gibson
Rosalie Griesse
Rosemarie Grout
Herman Hildebrand
William Hite
Richard Houston
Tom Jones
Sandra LaBarge-
Neumann
Jeanne McCrorie

Mark McSweeney
Sonya Merian
David Murray
Kay Nicholson
Walter Norden
Guy Pugh
Fritz Robertson
Darnell Scarbrough
Linda Terry
Mary Ann Valaitis
David Villanueva
Jayne West
Olive Woodward
Ethelwyn Worden
Thomas Yanok

Orchestra

OBOE

Peggy Pearson
Barbara Knapp
James Bulger
Andrea Bonsignore

BASSOON

George Sakakeeny
Isabelle Plaster

CONTRABASSOON

Judith Bedford

TRUMPET

John Schnell
Randell Croley

TIMPANI

Braham Dembar

HARPSICHORD

Gary Wedow

ORGAN

John Finney

VIOLIN I

Wilma Smith,
concertmaster
Sharan Leventhal
Micahel Rosenbloom
Judith Shapiro
Mark Beaulieu
Craig Burket

VIOLIN II

Valeria Kuchment
Robert Riggs
Martha Edwards
Danielle Maddon
Lisa Crockett
Stacey Alden

VIOLA

Endel Kalam
Scott Woolweaver
Paul Cortese
Emily Bruell

VIOLONCELLO

Ronald Thomas
Karen Kaderavek
Ronald Lowry

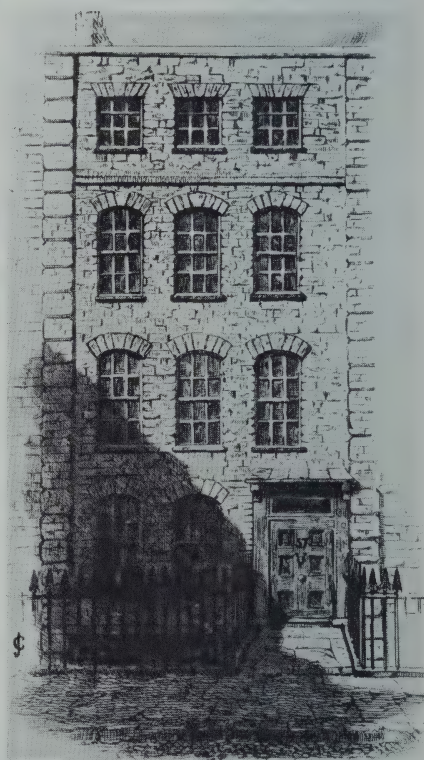
CONTRABASS

Timothy Pitts
Robert Caplin



Handel as depicted on the frontispiece to *Alexander's Feast*. This shows the composer at about the time *Messiah* was composed.

*Handel's house in Brooke Street as it appeared in 1859, a century after his death. *Messiah* was composed in the workroom located on the second floor.*



*The Handel & Haydn Society on the Stage of Symphony Hall for the centennial concert in 1915. (Compare the photograph on the cover of this program book.) Conductor Emil Mollenhauer stands to the left of the podium. Horatio Parker was commissioned to write the oratorio *Morven* and the *Grail* for the 100th anniversary of the founding of the Society.*

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Thomas Dunn, Conductor

CONCERT 1

SERIES A: Wednesday, January 11, 1984

SERIES B: Friday, January 13, 1984

Jeanne Ommerlé, *Soprano*

MOZART Ballet music from *Idomeneo*, K.367

MOZART Alcandro, lo confesso, K.294

HANDEL Cantata 'Delirio Amoroso'

BARTÓK Divertimento

CONCERT 2

SERIES A: Friday, January 27, 1984

SERIES B: Sunday, January 29, 1984

Charles Bressler, *Tenor*

MOZART Symphony 39 in E flat, K.543

MOZART Symphony 40 in g minor, K.550

MOZART Symphony 41 in C, K.551

BRITTEN Serenade for Tenor, Horn
& Strings

CONCERT 3

SERIES A: Thursday, February 9, 1984

SERIES B: Friday, February 10, 1984

Claude Frank, *Piano*

Ronald Thomas, *Cello*

MOZART Symphony 1 in E flat, K.16

MOZART Piano Concerto 27 in B flat, K.595

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MOZART Symphony 40 in g minor, K.550

MOZART Symphony 41 in C, K.551

BRITTEN Serenade for Tenor, Horn & Strings

CONCERT 3

SERIES A: Thursday, February 9, 1984

SERIES B: Friday, February 10, 1984

THOMAS DUNN, CONDUCTOR

Claude Frank, PIANO

Ronald Thomas, CELLO

MOZART Symphony 1 in E flat, K.16

MOZART Piano Concerto 27 in B flat, K.595

SHOSTAKOVICH Cello Concerto 1, Op. 107

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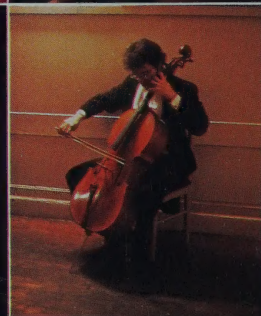
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